



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

[ELECTRA. (*Espantada, descompuesto el rostro, se retira hacia atrás mirando fijamente á Pantoja.*) ¡ Ah . . . !

[PANTOJA. Procediendo con cierta nobleza, Lázaro cuidó de ocultar la afrenta de su víctima . . . recogió al pequeñuelo . . . llevóla consigo á Francia . . .

[ELECTRA. La madre de Máximo fué una francesa: Josefina Perret.

[PANTOJA. Su madre adoptiva . . . su madre adoptiva. (*Mayor espanto de Electra.*)

[ELECTRA. (*Oprimiéndose el cráneo con ambas manos.*) ¡ Horror ! El cielo se cae sobre mí . . .]

PANTOJA. (*Dolorido.*) ¡ Hija de mi alma, vuelve á Dios tus ojos !

From this point on there are no omissions. There is no indication anywhere in the edition of Mr. Bunnell that he has omitted anything from the text as the author wrote it. Points of suspension are freely used throughout the work, but they are exact reproductions of similar points of suspension in the original, and in no way indicate that omissions have been made in the annotated edition. As it is not likely that all teachers have at hand the Madrid edition, it has seemed to me of interest to call their attention to these omissions so that they may supply them in their copies of Mr. Bunnell's edition.

JOHN D. FITZ-GERALD.

Columbia University.

DONNE'S COMPASSES AND WITHER'S COMPASS.

Donne's best known poem (not his best) is probably the *Valediction Forbidding Mourning*, which has pleased successive generations of readers ever since Coleridge called attention to the completeness with which the figure of the compasses is worked out. Dr. Grosart says that the metaphor is one that "only so daring an imaginator as Donne would have attempted ; and the out-of-the-wayness of it is not more noticeable than the imaginativeness which glorified it." Perhaps it was this "out-of-the-wayness" that incited Donne's friend and admirer Ben to a similar metaphorical use of the compasses in his commendatory "Epistle" prefixed to Selden's *Titles of Honor* in 1614.¹ The

purpose of this note is to call attention to another probably earlier and much more striking tribute to this conceit of Donne's which has not hitherto, I think, been noticed.

In 1615 (so says Professor Arber in the *English Garner*, though Mr. Lee in the *Dictionary of National Biography* says the earliest extant print is of 1617) George Wither published an elegy entitled *Fidelia*. It consists of the laments, reproaches, and moralizings of a deserted but faithful mistress. She compares herself to the needle of a compass, her lover to a magnet :

"The dial needle, though it sense doth want,
Still bends to the beloved Adamant.
Lift the one up, the other upward tends ;
If this fall down, that presently descends ;
Turn but about the stone, the steel turns too ;
Then straight returns, if but the other do !
And if it stay, with trembling keeps one place,
As if it, panting, longed for an embrace.
So was 't with me !"

(*Garner* VI, p. 189.)

Donne wrote :

"If they be two, they are two so
As stiff twin compasses are two ;
Thy soul, the fix'd foot, makes no show
To move, but doth, if th' other do.

"And though it in the centre sit,
Yet, when the other far doth roam,
It leans, and hearkens after it,
And grows erect, as that comes home."

(*Chamber's edition* I, 52.)

The identity of the phrases "if [but] the other do," and in the rime-place at that, puts it, I think, beyond question that one of these passages is modeled upon the other. It looks as though one had said, "That's a fine conceit, but I can do it better. He used the draughtsman's compasses, I will use the sailor's compass ; and I will make it fit the case more elaborately even than he

use of the compasses in his *Obsequies of the Lord Harrington*, 106 ff. This was written in the same year as Jonson's *Epistle*, 1614. But it bears no likeness to Wither's figure. Carew's *To Celia, on Love's Ubiquity*, to which Professor Brumbaugh also refers me, is much later (first printed 1651). It is evidently suggested by Donne's conceit, but bears no close resemblance to it. Carew seems to have tried to combine the notions of the draughtsman's compasses, the mariner's compass, and the face of a clock, all in two lines. See Carew's *Poems*, ed. Ebsworth, p. 92.

¹Professor Brumbaugh, of the University of Pennsylvania, reminds me that Donne makes a similar metaphorical

did." The general unlikeness of the two poems makes the resemblance only the more striking.

The superiority of Donne's conceit to Wither's will not now be disputed. Wither's is perhaps almost as elaborately made out, but it lacks the glorifying "imaginativeness" of Donne's fancy. One wishes for Wither's sake—since, though it is no disgrace for a craftsman to be surpassed by his successors, it is not creditable to try to better a thing and make it worse—that the priority were his, and I have endeavored to convince myself that in this instance Donne may have followed Wither; but the probabilities are all on the other side.

Just when Wither wrote *Fidelia* we do not know. In his preface he says he has selected it for publication from "among other poems in my hand, long since penned."² If 1615 is the date of this preface, as Arber seems to say, the elegy may have been written as far back as 1610, or even before. In 1610 Wither came up to London to study law and make literary acquaintances, having already written part, at least, of his *Fair Virtue*. The tender, not to say lachrymose, elegiac note of *Fidelia*, and its extensive moralizing (a sort of prophecy of Richardson) on the evils of *mariages de convenance*, might well enough be the work of a very young poet. Donne's *Valediction* is said by Walton in his fourth (1674) edition of the *Life* to have been written in 1611, on the occasion of Donne's leaving his wife to travel in Europe with Sir Robert Drury; a date which Chambers seems to accept.³ Mr. Gosse thinks it was written earlier;⁴ but he gives no reasons for thinking so, and there is nothing in the poetic manner of it to necessitate an earlier dating. We have, then, for Donne's poem the probable date 1611, for Wither's some time "long" before 1615 (or 1617).

So far it is quite possible that *Fidelia* was written before the *Valediction*. On the other hand it may well enough have been written after. But when we consider the character and probable relation of the two men the weight is decidedly on the side of Donne's priority.

Donne's was a peculiarly independent and isolated genius. He led rather than followed the fashion in the matter of "formal" satire in 1593 (giving vent, by the way, in one of his satires⁵ to an almost savage contempt for plagiarists); and his lyric manner was all his own. Mr. Gosse finds but one faint trace of the influence of an English contemporary writer on Donne's poetic production, an allusion in one of his *Holy Sonnets* to Raleigh's famous apostrophe to Death.⁶ We should little expect, therefore, to find him picking up a suggestion from a ms. poem of a contemporary with whom he had so little intellectual sympathy as he must have had with Wither. Besides, there is nothing to show that Donne was aware of Wither's⁷ existence. Both were students of Lincoln's Inn, and both were intimate friends of Christopher Brooke; but Donne had left the Inn some fifteen years before, and Wither did not become a student there till four years after, the date of the *Valediction*, and it does not seem likely that Wither's acquaintance with Brooke in 1611, the year after he came up to London, was such as to bring him into the same circle with Donne. Such research as I have been able to make nowhere reveals the two in personal contact. Indeed, a difference of fifteen years in age and a difference almost antipodal in poetic temper make it highly improbable that they were on such a footing as would be implied by Donne's studying Wither's verses in ms. But the friendship of both poets for Christopher Brooke, while it fails to lend plausibility to the theory that Donne copied Wither, does afford likelihood to the opposite assumption, that Wither in this case was using a feather from Donne's wing.

Brooke had been Donne's fellow student at Lincoln's Inn in their youth, when Donne wrote most of his poetry, and continued his intimate friend through after life. In 1597 Donne left the law school to take service in the household of Lord Keeper Egerton, while Brooke continued his career

⁵ Satire II, ll. 25-30:

"But he is worst who (beggary) doth chaw
Others' wits' fruits, and in his ravenous maw
Rankly digested, doth these things outspew
As his own things," etc.

⁶ *Life and Letters* II, 109.

² *English Garner* VI, 172.

³ *Poems of John Donne* I, 229.

⁴ *Life and Letters of John Donne* I, 283.

as a lawyer. No doubt Donne's fame as an original and brilliant poet was kept alive at Lincoln's Inn, largely through such literary lawyers as Brooke, and his poems handed about there in ms. Donne was merrymaking with Brooke just before he went abroad in 1611,⁷ and may very well have given him a copy of the newly composed *Valediction* at that time. About the same time Wither, a young poet recently come up from the country to study law, would be making acquaintance among the literary men of the Inns of Court, of whom Brooke seems to have been the best known; he would soon hear Donne's name, in intimate circles, as that of the most quintessential wit and satirist of the age; and would (with the readiness in absorption of literary fashion which had marked him from the beginning, and distinguishes him so strongly from Donne) get access to a copy of Donne's verses and study them. Is it too much to suppose that the *Abuses Stript and Whipt* of 1613—belated satire, as his *Fair Virtue* was belated pastoral—owed its inception to such study of Donne's satires of twenty years before? Finally, directly or indirectly through the agency of Brooke, he would come upon a copy of this latest and most finished specimen of Donne's wit; and soon after, conceiving the plan of his *Fidelia*, would venture upon a revision of Donne's admirable conceit. If we suppose that the elegy was written in or about 1612 we still have time for the "long since penned" of the 1615 (or 1617) preface.

H. M. BELDEN.

University of Missouri.

A PASSAGE IN *Hermann und Dorothea*.

In reading Salomon Gessner's idyl "Daphne-Chloe," the following passage attracted my attention:

"Im¹ Schatten des Hollundergesträuches standen die Mädchen verborgen. Indess hob Alexis, unbewusst dass er behorcht ist, mit lieblicher Stimme diesen Gesang an. . . . Jüngst fand ich am Brunnen sie (*i. e.*, Daphne); einen schweren

Krug hatte sie mit Wasser gefüllt. Lass mich die dir zu schwere Last des Kruges nach deiner Hütte tragen. So stammelt ich: Wie bist du gütig, so sprach sie. Zitternd nahm ich den Krug, und blöde, und seufzend, den Blick zur Erde geschlagen, gieng ich an Daphnens Seite, und durft ihr nicht sagen, dass ich sie liebe, mehr als die Biene den Frühling liebt. . . . Ach, wenn sie meine Liebe verschmäh't, dann werdet ihr, ihr Blumen, ihr mannigfaltigen Pflanzen, bisher meine Freude, meine süsseste Sorge, dann werdet ihr ungepflegt alle verwelken; denn für mich blüht keine Freude mehr."

This forms an interesting parallel to Goethe's "Hermann und Dorothea," VII, 108–111, 129–130, and IV, 212–217. In the seventh canto, we read:

V. 108: Schweigend nahm sie darauf die beiden Krüge
beim Henkel,
Stieg die Stufen hinan, und Hermann folgte der
Lieben.
Einen Krug verlangt' er von ihr, die Bürde zu
teilen.
"Lasst ihn," sprach sie; "es trägt sich besser die
gleichere Last so."

V. 129: Also sprach sie und war mit ihrem stillen Begleiter
Durch den Garten gekommen. . . .

And in the fourth :

V. 212: "Ja, sie ist's! und führ' ich sie nicht als Braut
mir nach Hause
Heute noch, ziehet sie fort. . . .
Mutter, ewig umsonst gedeiht mir die reiche
Besitzung
Dann vor Augen; umsonst sind künftige Jahre
mir fruchtbar.
Ja, das gewohnte Haus und der Garten ist mir
zuwider."

Düntzer in his "Erläuterungen" to "Hermann und Dorothea" (7^{te} Auflage, Leipzig, 1897) refers in the foot-note, on p. 124, to the "ähnlichen und doch so verschiedenen Brunnenszene am Anfange von 'Werthers Leiden.'" (Hatfield in his edition of the poem quotes in his notes to VII, 110–112, an English version of the passage here mentioned.) It is to be found under the date "Am 15 Mai:" Letzthin kam ich zum Brunnen und fand ein junges Dienstmädchen, das ihr Getäs auf die unterste Treppe gesetzt hatte, und

⁷ Gosse, *Life and Letters* I, 278.

¹ Cp. SAL. GESSNERS *Schriften*, vter Theil. Zürich bey Orell, Gessner, Füsslin u. C. 1772, pp. 8–10.